

I appreciate all your help in putting this Newsletter together. If there is anything I would urge, it is that more of you send in your news and thoughts. This Newsletter is to be of service to folklorists working in Public Programs and obviously should reflect those interests and concerns. I know the cry of the Public Sector Folklorist is "Give me a 36 hour day" but at least while you're munching some junk food in your car, scribble something on the back of an envelope and send it in! If the Newsletter is not meeting your needs, think how it might better do so and have those ideas on hand to share at the Public Programs Section on Friday, 5:30 to 7:00 at AFS in Nashville. The next deadlines will be February 28, 1984 and August 31, 1984. Please contribute your news and thoughts. The cost of the Newsletter as it was established at the Public Programs Section in October, 1982 is to be \$5.00 for 2 issues a year. Please make checks payable to Public Programs Section, AFS or send to Ormond Loomis, Treasurer, Florida Folklife Program, PO Box 265, White Springs, FL 32096.

#### NEWS:

##### Arkansas

Folklife Conference Planned for November: The Board of Directors of the Arkansas Endowment for the Humanities unanimously approved a request for \$2,689.50 during its July funding meeting for a special folklife conference entitled, "Perspectives on Arkansas Traditions." The conference, scheduled for November 18th-19th, will convene in conjunction with the annual Ozark States Folklore Society meeting and will take place at the UALR Conference Center adjoining the new Excelsior Hotel in downtown Little Rock. The conference is jointly sponsored by the Society; the Arkansas Arts Council; Arkansans for the Arts; the Department of Arkansas Natural and Cultural Heritage; and the Department of Sociology, Anthropology and Gerontology and the Arkansas Studies Program, both at UALR.

Fifteen noted Arkansans representing the fields of folklore, history, oral history, art, literature, architecture, historic preservation, ethnic and minority studies, anthropology, archaeology and museum studies will make presentations on their work as it relates to the study of Arkansas traditional culture. In addition to the paper sessions, conferees will be invited to attend a reception Friday evening, November 18th, at the Arkansas Territorial Restoration featuring folk artists and musicians; as well as a roundtable session on Saturday, November 19th, at which time panelists will discuss ideas for future folklife programming, including cooperative, multidisciplinary projects which focus on various aspects of Arkansas traditional culture. The final schedule for the conference will appear in the next newsletter. For information on registration, lodging and conference details contact Stephen P. Poyser, State Folk Arts Coordinator, Arkansas Arts Council, 500 Continental Building, Little Rock, AR 72201.

Stephen P. Poyser, State Folk Arts Coordinator, Arkansas Arts Council, Continental Building, Suite 500, Little Rock, AR 72201 (501-371-2539)

##### Arizona

The Southwest Folklore Center of the University of Arizona seems busier than usual this time of year. I have just returned from Showlow, Arizona, where our Intern, Jeff King, and I conducted a three day workshop for members of two school districts on presenting folk artists in the classroom. Tucson Meet Yourself, our annual festival, happens over the weekend of October 7-9, and we are starting to get really serious about organizing that event. In addition, two museum exhibitions are opening up in the next few months.

On September 14, the exhibition "Glittering Recuerdos: The Glass Painting Tradition of Magdalena, Sonora" opens at the Pimeria Alta Historical Society Museum in the border town of Nogales, Arizona. Organized by the Center, the show focuses on the reverse paintings on glass which are produced by about five families of craftspeople in Sonora, Mexico, and sold primarily to Papago Indians from Arizona.

Opening in October at the Arizona State Museum will be an exhibition of traditional religious art in four Arizona communities. In addition to the glass paintings mentioned above, the exhibit will feature Basque, Ukrainian and Mexican American material. Once again, the Center is a major organizer of the show, which will open in conjunction with the Fall meeting of the Board of Directors of the American Folklife Center, which takes place this year in Tucson.



NEWS:

Arizona (Continued)

Both shows follow the Center's usual procedure of temporary alliances, tightly focused projects, and minimal budgets. Each includes both objects and context photographs, and each is accompanied by a short, "hand-out" type essay.

Jim Griffith, Southwest Folklore Center, 1524 E. 6th Street, The University of Arizona, Tucson, AZ 85721

Florida

In February, Florida Folklife Programs received a one-year grant from the Florida Arts Council to conduct a Folk Arts in Rural Education project. Under the guidance of Nancy Nusz, Folk Arts Coordinator, the project will undertake fieldwork followed by two weeks of in-classroom activities and folk artist demonstrations in each of the seven participating counties in rural North Florida. As part of the project, a two-day seminar, held in July, afforded 40 Florida educators the opportunity to become enlightened on methods for incorporating folklife studies into their existing curriculum. Other teacher workshops are scheduled during the fall at various school locations throughout the state.

The Florida Endowment for the Humanities has awarded a media grant to the Bureau of Florida Folklife Programs and WFSV-TV to produce a 30-minute video documentary. The video program will examine the life of Ethel Santiago, a Seminole crafts-woman and tribal politician. The conflict between traditional and contemporary lifestyles will be treated as the documentary examines the changing world of Seminole politics, economics, family life and cultural heritage. The program will be aired over the Florida Public Broadcasting network and available to other PBS stations by summer of 1984.

In March, the Florida Division of Cultural Affairs received a grant from the National Endowment for the Arts to develop a Folk Arts Apprentice Fellowship Project. The Bureau of Florida Folklife Programs will be working with the Division to help identify possible folk artists and apprentices for the project, and to monitor the apprentices' experience. Thus far, the details to allow the two state agencies to work cooperatively in handling the grant have created inordinate problems, but all are confident that the snags will be taken care of soon. The grant is one of the first that the Endowment has awarded for state apprentice fellowships, and both state agencies are to gauge the public reaction to it.

The Bureau of Florida Folklife Programs received a grant in April from the Florida Endowment for the Humanities (FEH) to assist in producing a community portrait of the rural Myakka River area in southwest Florida. Working in conjunction with the Crowley Museum, local citizens, and humanist advisors, the folklife bureau will coordinate local folklife fieldwork, oversee a series of public forums, and direct the publication of a 15-page portrait and the production of a slide/tape program on the area. Local community portraits are funded by FEH in an effort to create a statewide network of publications that will describe the cultural profile of Florida.

The Florida Division of Cultural Affairs recently awarded the Bureau of Florida Folklife Programs a grant for \$10,000 to help fund a Minorcan folk music tour. The grant, with the help of additional funds from the Minorcan Heritage Foundation, will allow the Bureau to bring a group of 80 performers from the Spanish island of Minorca. The group, "The Capella Davidica," was begun over a generation ago to perform for and represent the island. They tour Florida in October stopping in Miami, St. Augustine, Gainesville, Orlando, and Winter Haven.

The Stephen Foster State Folk Culture Center has begun to install an exhibit on Florida folk culture in its Visitor Center. This exhibit was developed by the Florida Park Service with technical assistance from the Bureau of Florida Folklife Programs. Installation is expected to be finished by 1984, and the exhibit will be on display daily between the hours of 8:30 a.m. and 5:00 p.m. The exhibit will expand the opportunities for interpretation at the Folk Culture Center in White Springs.

The Bureau of Florida Folklife Programs will begin a folk arts and industries project in October of 1983. The project is funded by a grant from the Folk Arts Program at the National Endowment for the Arts. Ten folk artists from around the state will be presented to the public at the Stephen Foster State Folk Culture Center in a schedule designed to give the artists maximum recognition.



NEWS:

Florida

Personnel Change at Florida Folklife Programs: In August, the Bureau of Florida Folklife Programs welcomed Kip Lornell to the staff. He fills the position that Doris Dyen left on July 29, when she moved to Pittsburg. Kip will be taking over responsibility for coordinating a National Endowment for the Humanities funded library project that the bureau has been working on with the Florida Division of Library Services. He will also be doing extensive fieldwork to help prepare for the 1984 Florida Folk Festival.

Ormond H. Loomis, Director, Florida Folklife Program, PO Box 165, White Springs, FL 32096

Hawaii

The SFCA is pleased to announce the recent appointment of Lynn Martin to the position of Folk Arts Coordinator. This position has been created in response to the growing interest and ever-present importance of the support and recognition of our states' traditional ethnic folk arts.

Lynn comes to us with a wide background in the traditional folk arts of Asia and the Pacific as well as in the development of her own creative statements. She has lived, worked and studied both in Japan and in the Western Pacific, concentrating her interests in the areas of Pacific and Oriental Art History as well as the mastery of traditional Japanese ceramics and Pacific fiber techniques. Lynn received her BA Degree from the University of Guam in Fine Arts and Secondary Art Education and her MA Degree from the University of Hawaii in Pacific Island Studies under scholarship from the East-West Center. She has traveled extensively in Asia, Europe and the Western Pacific and is therefore very familiar with the range of traditional ethnic arts that are represented here in our state.

As our new Folk Arts Coordinator Lynn will be addressing a variety of needs and tasks associated with the development of our new Folk Arts Program. We welcome Lynn aboard and look forward to an exciting and productive year. She is anxious for your input on the program and will be contacting you in the future; however, please feel free to contact her at the SFCA office at (808) 548-4657.

Lynn Martin, Folk Arts Coordinator, The State Foundation on Culture and the Arts, 335 Merchant Street, Room 202, Old Federal Courthouse Building, Honolulu, HA, 96813.

Idaho

The summer of 1983 has been dominated by a survey of Idaho material folk art. Through an NEA grant, we hired Harry Gammerdinger and Gary Stanton, graduate students at Indiana University, to spend 60 days each, documenting folk art objects and their makers. Harry was responsible for North Idaho, Gary for Eastern Idaho, and Steve Siporin, Idaho Folk Arts Coordinator, for the Southwest part of the state. The survey will lead to a major exhibition, due to open at the Boise Gallery of Art on August 10, 1984.

The second annual Idaho State Folk Arts Award was presented to Jimmy Jausoro and Domingo Ansotegui, Basque musicians, by Idaho Governor John Evans at the Northern Rockies Folk Festival in Hailey, Idaho on August 6, 1983. They were nominated by a panel of Idaho folklorists. The award carries a \$200 stipend and is given by the Institute of the American West, directed by Richard Hart. The ceremony and dancing and music which followed was a truly joyous event.

Earlier in the same week, a Folk Artists in Education Workshop for Idaho teachers was held in Hailey. The purpose of the five-day workshop was to impart an understanding of folklore and folklife sufficient to allow school teachers to present folk artists in their own classrooms with minimal direct intervention from the state folk arts coordinator. Meg Brady, Professor of English at the University of Utah, delivered the keynote lecture, and fieldworkers Harry Gammerdinger and Gary Stanton led discussions and made presentations based on their fieldwork in Idaho. Five folk artists from all over the state were presented in the course of the week. A one or two credit option (graduate or undergraduate) was available through Idaho State University. The workshop was directed by Steve Siporin and funded by grants from the Association for the Humanities in Idaho, the National Endowment for the Arts, and private funds and contributions raised by Richard Hart, Director, Institute of the American West. We hope to continue the Folk Artist in Education Workshop as an annual training session for educators who wish to bring folk artists into educational settings.

Steve Siporin, Idaho Commission on the Arts, 304 West State Street, Boise ID 83702



NEWS:

Indiana

I have been spending most of my time this summer on the Local Library Folk Arts Project, an NEA special programming grant. Six county libraries were chosen as local headquarters: Decatur, Jasper, Shelby, Sullivan, Switzerland, and Vermillion. Two fieldworkers (Catherine Swanson, M.A. Indiana and Keith Ludden, M.A. Western Kentucky) were hired to do surveys of the counties and find out "who's who in folk arts" there. (They each had two weeks per county, three counties apiece.) I will do all follow-up fieldwork and other work, with the help of a work-study student at home base. Each library will have a week's long program on folk arts sometime between now and June 30, 1984. Each library will get a copy of all slides and tapes emanating from the fieldwork, and a resource guide to folk arts in their county. The fieldworkers really smoked out some incredibly interesting folks out there! The libraries have been very cooperative, and lots of p.r. from local newspapers and radio stations has already occurred. Problems to date have included the usual delay in pay for fieldworkers, a feud between one library and the local historical society, fieldworker car troubles, and too much work to do in too little time (sound familiar?).

Other than that, I did have an opportunity to organize a presentation of Indiana folk arts (in the form of a film and live musical presentation) to the national NEA-sponsored Symposium on Access to Cultural Programs at Indiana University, Bloomington in July. The program was very well-received.

Betty Belanus, Indiana Arts Commission, 155 E. Market Street, Indianapolis, IN 46204  
(317-232-1268)

Kentucky

Richard VanKleet has been named as Director of the newly-established Folklore Program at the Kentucky Center for the Arts in Louisville.

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New York

Paula Tadlock Jennings, former Folk Arts Program Director at the Mississippi Arts Commission, resigned her position effective July 31, 1982. She and Ralph M. Jennings were married at her home in Hattiesburg, Mississippi and are now living in New York City.

Paula is continuing her work in public sector folklore in New York. She is currently Editor of the New York Folklore Newsletter, published by the New York Folklore Society. She is also serving as folklore consultant to the Brooklyn Arts and Culture Association, where she is producing a series of programs on the Brooklyn Dodgers. Beginning in July, 1983, she and her husband will produce a series of radio programs on some of the folk musicians she worked with in Mississippi. The series will run on the state's newly-funded public radio network.

You can reach Paula at her new address at 116 Pinehurst Avenue, T-33, New York, NY 10033, or call (212-781-5027).

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North Dakota

Greta Swenson will replace Nicholas Vrooman as the State Folklorist with the North Dakota Council on the Arts.

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Ohio

Peoples and Cultures in Cleveland, Ohio, coordinated two programs on the Process of the Folk Arts in the spring of 1983.

The first program, held from February 11 through March 11, was centered on a traveling exhibit entitled "The Common Thread of the Laotian Hmong." Included in this exhibit were Hmong artforms as the pa ndao, baby carrier, a variety of belts, hats, and other pieces of the traditional costume. The show was put together by the Maumee Valley Country Day School in Toledo, Ohio, to exhibit the work of the Laotian craftswomen in that area and was circulated to a number of sites through the touring program of the Ohio Foundation on the Arts in Columbus. A special event which was held in conjunction with the exhibit was a "Laotian Festival" (for lack of a better term) supported by a grant from



## NEWS

### New York (Continued)

the Folk Arts Program of the NEA. A Cambodian basketmaker from Cleveland, Hmong crafts-women from Akron, and an ethnomusicologist from Kent State University demonstrated various traditional Arts. (The ethnomusicologist played tapes recorded during a field trip to Laos and also performed on instruments he had brought back to Kent.)

The second program, "Easter in the Folk Cultures of Cleveland," was supported by a grant from the Ohio Arts Council/Ohio Humanities Council Joint Program in Folk Arts and Culture and was held from January 1 to April 30, 1983. The grant paid for the project coordinator's salary, fieldwork expenses, and folk artists' honoraria. In the first month, intensive fieldwork was undertaken among the city's East European communities to locate practitioners of Easter-related folk arts. During the second month, a series of public demonstrations were held in a downtown location known for its noon-hour presentations of gratis cultural performances. These were a kind of free advertising for the series of weekend workshops on Ukrainian pysanky and Lithuanian marguciai (Easter eggs), Polish wycinanki (paper cuts), and Lithuanian verbos (dried-flower weavings) for which a supplies fee was charged. The culminating event was a gallery exhibit in which these arts and others were displayed behind plexiglass panels or under plexiglass cases on pedestals.

Egle Victoria Zygas, Executive Director, reported that Peoples and Cultures Board of Trustees voted on June 30 to dissolve the corporation and liquidate its assets. "The lousy economy is to blame - people just can't afford membership fees when they themselves are on unemployment. Local corporations are focusing on programs to alleviate hunger in the city and have had to cut back on support to culture."

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### Utah

We began the summer with the Fife Folklore Conference. The conference brought together one hundred students, mostly public school teachers, who had an intensive week in folklore. Concurrently, over twenty public folklorists from around the west participated in discussions and presentations. A report on these meetings will soon be available from Dennis Coehlo at the Wyoming Council on the Arts. Next year's Western Public Folklore meetings will be chaired by Jim Griffith and will be held in conjunction with the Fife Conference, once again. If you would like to attend, keep the second week in June free.

Two exhibits have been prepared this summer. The first is a collection of contemporary Utah folk art crafted by ten Utahns. This exhibit opened at the Kimball Arts Center in Park City, Utah, August 21. Also, Joyce Hammond, an anthropologist from Illinois State has completed field work during July which will result in a traveling exhibit of quilts made by Polynesians in Utah. The exhibit and an accompanying video tape will open at the Utah Museum of Natural History in December.

Also, recordings and a booklet on four musical traditions in Carbon County, Utah is nearing completion. Papers by the four folklorists who researched and recorded the music will be presented at AFS.

The Folklore Society of Utah met August 20th, at which time papers were read and the 1983 Governor's Folk Art Award was presented to Nina Grimes, a local quilter.

We are also pleased to announce that William (Bert) Wilson has been named by our Governor to the Board of the Utah Arts Council.

Hal Cannon, Director, Utah Folklife Center, 617 East South Temple, Salt Lake City, UT 84102 (801-533-5895)

### Vermont

"MIDSUMMER" a festival of Vermont music and art was held on June 25th and for the first time a strong traditional component was included in a Vermontfestival. There were traditional arts and crafts demonstrations, recitations, folk song and folk music, and dance performances.

"ALWAYS IN SEASON" the Vermont folk art exhibition which has been at four different locations since May, 1982 will close September 19, 1983. It has generated tremendous interest both inside and outside Vermont (including a short segment on CBS "Sunday Morning" with Charles Kuralt) and has brought positive attention to the Vermont Council on the Arts and the Folk Arts Program. I hope this will be helpful in future fundraising.



NEWS:

Vermont (Continued)

The next major project in Vermont will focus on the region of Lake Champlain. This will be at least a two year project centering on the traditional maritime culture of Lake Champlain. It is hoped that New York, Vermont and Quebec will join together in focusing on this region and that folklorists in each area will participate in doing preliminary research to see which common areas of its maritime heritage could be most fruitfully studied. Some areas which might be considered are legends, narratives, heroes, songs, boat building, fishing, hunting, trapping, guiding, navigation, place names, architecture, foodways, weatherlore, folklife, transportation, smuggling and border relations. Extensive interviewing will take place. Common topics will be selected and a plan for public programming will be initiated. For example, a series of radio programs might be done on lake heroes, a small traveling exhibit could be put together on the folk arts of the lake, a film done on an overview of the maritime culture of the lake and hopefully a pilot project will be undertaken with schools along the lake. The final event is to be a major festival along the shores of Lake Champlain. All of this is in the planning stages; meanwhile the initial fieldwork is just beginning.

The attempt to establish a Center for Traditional Culture in Vermont still moves forward, although sometimes at a snail's pace. An Advisory Board has been set up and has been charged with drafting a five year plan and budget which will be a basic tool for future development, finding a location for a temporary or permanent archive, and looking into possible host institutions and funding possibilities. Meanwhile the trustees of the Vermont Council on the Arts have voted to maintain the program through December 1983 and the Woodstock Foundation has granted the Center \$15,000 for its preliminary development.

Jane Beck, Vermont Folklorist, Vermont Council on the Arts, 136 State Street, Montpelier, VT 05601 (802-828- 3291)

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NATIONAL ENDOWMENT FOR THE ARTS

The National Endowment for the Arts wants to remind us about the pilot State Apprenticeship Program and to underscore the October 1, 1983 deadline.

Grants are available on a competitive basis to state arts agencies for the development of in-state apprenticeship programs in the folk arts. Applications may be submitted for amounts up to \$30,000 for the pilot year of FY 1984. Up to fifteen awards will be made, depending on the availability of funds and the competitive quality of the submitted plans.

State agency proposals must be limited by the basic definitions of traditionality and authenticity established in the Folk Arts guidelines and must provide for strict quality control in the selection and evaluation of both masters and apprentices. Apprentices should not be beginners. Master artists should be paid and technical assistance provided as needed. State arts agencies should not apply in behalf of individuals who are themselves applying directly to the Arts Endowment.

Within the above outlines, state arts agencies are urged to develop programs to fit circumstances that may be particular to their own areas. Experimentation is desirable, and the Program hopes to entertain a number of completely different plans.

Dollar-for-dollar match is desirable, although partial match may be allowed. Administrative costs may be considered part of the match by the state arts agency.

There will be only one deadline for this pilot category: October 1, 1983. Successful applicants will be notified in March 1984, and funds will become available in April 1984. A second year may be applied for in October of 1984 depending on availability of funds.

Survey of State Folk Arts Programming

The Folk Arts Program of the National Endowment for the Arts has asked the assistance of the Public Programs Section of the American Folklore Society in designing and implementing a survey of state folk arts programs and preparing a report on the survey's findings. Charles Camp prepared a similar survey, on behalf of the Public Programs section, in 1978. At that time there were fewer than ten state folk arts programs. There are now approximately thirty-five. The Endowment's Folk Arts Program felt that it was a proper time to survey where we've been so as to better ascertain where we're going.



## NATIONAL ENDOWMENT FOR THE ARTS

In June Hank Willett called a meeting of several state folk arts coordinators with the Endowment's Folk Arts Program staff to begin preliminary survey planning. The survey will be mailed to state folk arts coordinators sometime in the fall. The final report will be prepared in early 1984. The survey will specifically address the areas of funding, programming, and evaluation. For more information contact Henry Willett, Assistant to the Director/Folklorist, Alabama State Council on the Arts and Humanities, 114 North Hull Street, Montgomery, AL 36130.

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## ISSUES AND OBSERVATIONS

### Folk Arts in the Schools: a contradiction in terms?

The first issue of Public Programs Newsletter generated a great deal of discussion on fieldwork (or rather the lack of sufficient opportunities to carry it out while organizing public programs). In my previous contribution to this newsletter I also touched upon the difficulty of finding people who could both represent authentic forms of folk traditions and meet the requirements of a teaching environment.

Though these topics warrant more exchanges between public sector folklorists (and perhaps even a session each at the AFS meetings), I would like to dwell more specifically on other issues raised by folk arts residencies in schools.

For internal reasons, the folk-arts-in-the-schools residency program at RISCA (including advocacy to the schools, scheduling, budgeting, monitoring, etc.) is one of the many responsibilities of the Folk Arts Coordinator.

First, I welcome suggestions integrated with the Artists-in-Education program (the why's and how's).

Second, besides the above-mentioned issues (i.e. fieldwork, authenticity, and integration of folk arts with the Artists-in-Education program), there is a question that invariably rises to the surface as I initiate the paperwork involved in setting up a school residency. Is it not a contradiction in terms to place folk artists in an educational institution with requirements and schedules (indeed, a "culture") of its own?

The issues generated by the program became imminently apparent with problems arising out of a particular residency: in this case, a native American woman accepted to conduct a residency involving finger weaving and storytelling at a public school. Within a week, I was receiving complaints from the artist and from the school principal (voicing the dissatisfaction of a "number" of teachers). The teachers indicated that the artist's disciplinary requirements were too strict for lower grade children. The artist complained that the teachers took advantage of her residency to leave the classroom and do other work, and that discipline became her responsibility (it is, by the way, a contract stipulation that teachers remain in the classroom and assist during a residency program). After many hours of arbitration and attempted reconciliation of the two viewpoints, the difficulties were resolved to the satisfaction of both sides, with the teachers requesting further programs with the artist.

During the discussions I had with the artist, she told me that perhaps her disciplinary standards were indeed too stringent; she explained that, in the Narragansett Longhouse, people of all ages were required to attend quietly, and cultural expectations about attention and concentration were different in the two settings. It occurred to me that, had we simulated a longhouse environment (or, alternatively, if the children could have visited the Narragansett community), the context might have generated a different set of expectations, ones that transcended those of the everyday school "culture."

This example was an extreme case; all the school residencies have been well received, yet, the question remains for me: would it not be preferable for children to witness traditional art forms in their own context?

There are many solutions, or rather, partial solutions to the question; none of them in itself would resolve the contradiction. Some of the possible alternatives are:

- pre-residency preparation. Teachers would be given information on specific ethnic communities and could include this material in their curriculum and foster respect for all traditions. The folk arts coordinator would have to prepare materials to distribute to schools, unless such information already existed on each cultural community. At present I usually attend a teachers' meeting and briefly explain the nature of folk arts and of a residency; a more comprehensive lecture would be more effective - slide presentations might prove helpful in this context.



## ISSUES AND OBSERVATIONS

### Folk Arts in the Schools: a contradiction in terms? (Continued)

- on-site visits by school children. Specific folk artists would be visited at their place of work. This comes closest to fulfilling the ideal environment but (a) most schools lack a sufficient budget to permit the busing of children to sites on a regular basis; and (b) the visit would not offer enough contact time between the artist and the participants to provide for a meaningful experience. Perhaps a residency followed by (or preceded by) an on-site visit would be a workable compromise.

The most successful residency was one in which the artists represented forms that pertained to the major ethnic groups within the community (Irish and Portuguese in this case); the teachers were more familiar with the background of the artists and could, therefore, prepare for the residency and integrate the materials relevant to the program within their own teaching materials. Yet, this negates exposure of children to traditions that are not part of their heritage, a process that fosters respect for all traditions, and eliminates ethnocentrism.

As with previous articles in this newsletter, I would welcome exchanges with other folk arts coordinators involved in educational programming, and am looking forward to meeting some of you in Nashville!

Winnie Lambrecht, Folk Arts Coordinator, Rhode Island State Council on the Arts, 312 Wickenden Street, Providence, RI 02906 (401-277-3880)

### The Role of the Public Sector Folklorist

As far as issues, observations, frustrations, visions, etc., I have been to a couple of events lately which have struck me as interesting departures from usual folklife performance.

The first event took place in Pocatello, Idaho as part of a program called "Working Together." It brought together historians, folklorists and local folk artists to an audience of local educators and historians. The conference took place in several Idaho communities and was orchestrated to a large degree by Steve Siporin and Sandy Rikoon, folklorists with the Idaho arts and historical agencies. My part in the program was to present an evening of music representing aspects of eastern Idaho folk music. Of the five performances, I had presented four of the groups in other settings over the past several years. In other words, I had contact with these performers on an occasional basis over the past five years. In every case, I was amazed at how each performer had become accomplished at recognizing and presenting his own heritage in music. The contrast between each performance and performances of the past was extraordinary. From the breadth of traditions presented, including Shoshone dance, Swedish accordion music, Mormon mandolin music, and a Ranchero trio, I came to the conclusion that regardless of our impact on the appreciation of traditional culture, people have come to know their traditions and their expressions with more articulation than ever before. Maybe, in a couple of these folk artists' lives I planted the seed of self examination but regardless, these performers have become highly skilled at presenting their traditions. In fact they do so with far more ability than I ever could, and that wasn't as true a few years back. Can this generalization be made about folk artists around the country?

Another event which I attended was called Utah/Slavia. It was a celebration sponsored by a group called Folkdance Underground. The sponsor is a group of revivalist dancers who perform mostly Eastern European folk dance with native costume and to revivalist music. Several months ago, these dancers, among whom are a couple of Yugoslavian students, happened on a local Salt Lake tavern owned and frequented by Yugoslavians, most of whose parents or grandparents came from the old country to work at the Bingham Canyon copper mines near Salt Lake City. There have been no formal Yugoslavian celebrations for many years, other than loose affiliation with the SNPJA and occasional polka dances. The folk dancers started frequenting the tavern, bringing their own tapes and dancing to Yugoslavian music. Through the course of time an event was planned which would bring an expert in Yugoslavian dance from Seattle for workshops and an evening of food and dance honoring the Yugoslavian community. I attended the evening event fully expecting to find only the folk dance community in attendance, that is, a group of people primarily from the university community who find social activity in folk dance revival. Quite to the contrary, four hundred people of Yugoslavian descent came while the folk dancers and the bar owners created a feast of traditional Yugoslavian foods. The test of the evening came after the meal when the dancers came out in costume, attempting to teach some simple steps to those in attendance. In Helper, Utah where I have attended "Slovenian Days" the detail to traditional food would have been less rigorous and the music and dance would have been primarily polkas played on the button box accordion. However, at the Salt Lake City event old and authentic music and dance prevailed. In a way, participation could be only on basic levels. After



## ISSUES AND OBSERVATIONS

### The Role of the Public Sector Folklorist (Continued)

a rudimentary dance or two, the Folkdance Underground demonstrated their skills to an appreciative audience. After that, as the evening wore on, the crowd thinned to one room of people socializing and drinking beer, and to another room of folk dance. I spent my time talking to as wide a group of people as I could. I overheard one older man telling the organizers that he had never seen dance like this nor had he tasted food exactly like this but it "felt right." On the other hand, I heard a drunken conversation in the other room where a man told his friend, "these guys aren't bohunks; we'd kill guys who danced like that." The general consensus was positive, however, and the general topic was on how the second annual celebration would be presented. It will undoubtedly happen again and I suspect that next year the Slovenian community in Salt Lake will mobilize in its organization. This event will become pertinent for contemporary Yugoslavians as it grows. It is based on a model of old world authenticity which will affect it from here forward. This revival group did, with care and expertise, what we as folklorists do when we put our efforts into a celebration. A difference is that these enthusiasts took cultural celebration a step further back. We usually celebrate what is living. In this case an idealized version of simpler times was introduced. We might argue that this is not folklife, but in fact it is little different than the presentation of the exceptional or the barely surviving which we often highlight. What makes this folk is that it was embraced by the ethnic community. Folkdance Underground truly reached outside its normal social context and was embraced. Perhaps this is common but I have rarely seen such a dramatic coalition of two communities. Again, I doubt if it is anything I would have witnessed five years ago.

My conclusion from these two dramatic events is that with the changing times our role as public folklorists must continually be reexamined. Our priorities must change with the times. From these examples I see that jobs I have done in the past can now be done better by communities and by folk artists themselves.

To some of our colleagues, the response has been to become better administrators, developing more grant opportunities for the growing number of communities who are able to undertake folklife projects. Integrating folk and ethnic communities into our bureaucratic procedures is crucial. As well, the work of identifying and documenting communities is a never ending process which is often overlooked. It is easy once we have a good relation with a reliable folk artist, or a contact in a community to go no further.

Each time I break through a layer of my own blindness to an aspect of Utah Folklife, a new world opens up to me. As this world opens up my task is to open up another appropriate world for the people who share their lives with me. On this level the work becomes a series of social experiments. Is it fair for us to use our political power in this way? The safest path is to lead folk and ethnic organizations to the fray of the granting arena, or we can carefully document folklife, tucking it away, in good order, so it can later be retrieved for one purpose or another. I would like to hear other views on this issue.

Hal Cannon, Director, Utah Folklife Center, 617 East South Temple, Salt Lake City, UT 84102 (801-533-5895)

### Survival

For those of us whose states have not picked up the tab for the folk arts coordinator there are some real problems. Where do we go for some secure funding, or do we live from hand to mouth doing some consulting here, a project there? It is not conducive to a well developed program. I'd like to hear from those of you who are facing this situation. Here in Vermont we are trying to do some extensive planning, but all this goes for naught without the money. We are working on interagency funding, but this is tricky too -- particularly amidst heavy budget cuts. I don't think there are any cut and dried answers but I'd like to know how those of you are faring who do not have funding from the state?

Jane Beck, Vermont Folklorist, Vermont Council on the Arts, 136 State Street, Montpelier, VT 05602 (802-828-3291)

### Evaluation

More than anyone, I appreciate this newsletter and its forum for discussion. Here's why: as I mentioned last newsletter, I am currently in the middle (really the beginning, but mentally in the middle) of my dissertation, the topic of which is "Evaluating Public Sector Folklore." I say mentally in the middle because, even though I have little time to actually work on the mechanics of getting the dissertation done -- all those practical things like library research and writing -- I am of course in the middle of all the issues involved, every work day. Sometimes it is pretty nerve-racking to tell the truth. As I work on my own current public sector project, the Local Library Folk Art Project, I find myself thinking, "Am I making any mistakes public sector folklorists have been guilty



## ISSUES AND OBSERVATIONS

### Evaluation (Continued)

of in the past? Is this 'good' documentation and presentation? What am I forgetting?" and other thorny questions that I am sure we all ask ourselves on occasion.

My first issue, or item for discussion, is what do you think is effective evaluation of public sector folklore projects, and who if anyone has done it? In my five or so years of public sector experience, I have never felt that proper evaluation of one project was done before another was begun. Not only individual projects, but the whole concept of "public sector folklore" is sorely in need of serious evaluation.

I have chosen the Tennessee State Parks Folklife Project as a case study for my dissertation. I am hoping that when I am through raking the T.S.P.F.P. and other public sector folklore projects over the coals, something of value to all of us will result. Please pass on your encouragements, insights, pet peeves, etc. since I need all the help I can get.

### Fieldwork

When the position of Folk Arts Coordinator was begun here at the Indiana Arts Commission, fieldwork and documentation were prominent in the job description. However, in reality, little time for fieldwork was left as the first person to hold the position got caught up in the arts administration world of paperwork, encouraging new grants, and taking on unrelated funding categories (like Literature) and office management type duties. "Field visits" were common -- lots of traveling all over the state - but it was mostly along the lines of p.r., evaluation of existing projects, and reconnaissance runs to parts of the state that it was politically wise to cover. It is only now, in the third year of the position, and the brink of the position being taken over totally by the state, that I have managed to get to some real, honest-to-goodness fieldwork. Frankly, I still feel as though I am stealing time from some other important matters back at the office when I am out in the field. I have not been out in the field at one place for more than two days in a row, to date. But when I do get out there, it feels so good! However, it is a far from satisfactory situation. And, since the precedent has been set, and, to be completely honest, total state funding hinges on the fact that the person in this position will continue to do all those extra things that don't particularly pertain to being a folklorist, I don't see much of a change here ever. What is probably needed is a totally new position, or some kind of supplementary position, to get the much-needed fieldwork and documentation done. Special programming grants that hire a fieldworker or two for a couple of months seem to be one solution for the time being. I would like to know if other people are in the same position, and if so, what solutions you have found or foresee.

### Folk Arts in the Schools, the Indiana Scene

Regarding folk arts in the schools, we are currently about to begin (in October) a controlled experiment of sorts, which actually worked fairly well for a few schools back in 1980. One folklorist will be working through the existing Artist in Education program for one semester in a school in Northeastern Indiana. Usually, a school gets some kind of artist (writer, dancer, painter, etc.) for a semester or two, who spends half of his/her time working on his/her own art work, and half time doing art programs for the school kids. In this case, the folklorist will have half of his time to dig up folk artists and prepare programs, and half of his time to present the programs to the kids. This is a rather shaky analogy, and takes a great deal of convincing, rearranging budgets, explaining how a folklorist differs from an artist (no, the folklorist is not likely to tell stories, play the banjo, or weave you a rug), and other problems to make it fit into the regular A.I.E. program. Still, that's where the money is and it may work O.K. No one seems to mind so far. The school system is very committed to tapping local resources for programs and has an amazing media center and some neat teachers who have already done a lot of folklore-type work on their own. The folklorist is bubbling over with enthusiasm and bright ideas. Tune in sometime early 1984 to find out how it worked.

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(317-232-1268)

### Direction of Folk Arts Programs

One of the things I've been thinking about lately is the degree of latitude the various folk arts coordinators are allowed in charting the direction of their respective programs. Does the parent agency/organization encourage or discourage forays into so-called "gray areas;" i.e., how rigid are they in defining the parameters of the folklorist's duties and interests vis-a-vis the agency? To date, I've been very fortunate in working within an agency whose Director not only supports, but encourages, expansion



## ISSUES AND OBSERVATIONS

### Direction of Folk Arts Programs (Continued)

and diversification of the Folk Arts Program. As a result, we've been able to initiate projects such as the above-mentioned conference, which is jointly funded by the Arts Council, the Arkansas Endowment for the Humanities, and other state agencies and private, nonprofit organizations. Anyway, I'd be interested in some dialogue on the subject; perhaps how others have capitalized on, or had to cope with, their agency's philosophy on folk art and/or folklife.

Stephen P. Poyser, State Folk Arts Coordinator, Arkansas Arts Council, Continental Building, Suite 500, Little Rock, AR 72201 (501-371-2539)

### Status of Public Programs

I would like to share with my colleagues a few observations regarding the status of public programs (and those who coordinate them) within the American Folklore Society, few of which qualify as news, but some of which might serve to assuage the feelings of second-class citizenry many of us have about our status in the profession in general and in the Society in particular. My point of view is situated somewhere between my occupation as a state folklorist and my duties as Society secretary, but what I would like to report has less to do with the work involved in either of these offices than the changing ways in which the discipline perceives what we do.

First, a brief update on a project in which most state folklife program coordinators were involved - the long-in-the-works and recently-published Traditional Craftsmanship in America. Since the editor of this newsletter is one of the book's principal contributors and copies have been distributed too recently for much feedback to have reached my ears, I won't comment upon the book itself, but I do think the project offers an interesting example of the sort of collaborative work for which public program coordinators may be best suited and some positive prospects for future ventures. In putting together the list of state correspondents for the survey portion of the project it became clear to me that not only were there more people at work on state folklife programs, but something approaching a real, functioning network among them had begun to emerge. In short, the craftsmanship report could not have been put together so easily, nor could it have been so widely representative two years ago. This is not simply an acknowledgement of our swelling ranks and infant network. People become organized - begin working productively as a group - not out of affection for the idea of being in a group, but because necessity demands it or opportunity knocks. The availability of funds to produce the craftsmanship report represented just such a knock, and our organizational bonds were strengthened, I think, for having worked through the project. As the Public Programs Section becomes an increasingly visible sign and instrument of our common occupation we should expect opportunities of this sort to knock more frequently, and perhaps in time begin to create some opportunities ourselves.

Second, readers who have had a chance to examine a copy of the recently-published Handbook of American Folklore, edited by the late Richard M. Dorson for Indiana University Press may have noticed an essay entitled "Developing a State Folklife Program" and wondered at the author's naive (some might say ignorant) view of current developments in state folklife programs. As the (then) naive and (now, maybe) ignorant author of the chapter, I have trouble reading the piece as anything other than history. In fact, I wrote the essay in 1978, at Professor Dorson's invitation, and in the five years which passed between submission of the original manuscript and the final publication the number and scope of revisions necessary to keep the essay "up to date" greatly taxed the editorial process. By the time the presses were finally ready to roll, the phenomenon I had described had grown from infancy to, say, adolescence. Hence, the emphasis shifted from a description of the nature of our particular field to an examination of how state folklife programs, based largely upon George Carey's and my work in Maryland, get underway. But like the observations on the craftsmanship report, the significance of this episode in twilight zone publication rests not with the product, but with rapid changes in the circumstances which surround it. Unlike any of the other areas of folkloristics described in Dorson's book, state folklife programs changed so much in the five years spent on the road to publication that the descriptions, problems, and issues which were so centrally characteristic to the phenomenon when the essay was written were far less significant less than half a decade later. Things change fast in our business, but nothing in folkloristics is changing, growing, or moving as fast as public folklife programs. This moderately embarrassed author ought to know.

A final observation. Our meetings - both the formal sort and casual conversations - frequently include laments about the lack of professional recognition and respect which we receive from academic colleagues. Some public sector folklorists have argued that we need to become more visible at American Folklore Society meetings and take advantage of the opportunities the program provides to tell and demonstrate what we do. I have argued that since professional respect in our discipline seems to be accorded not upon the basis of what one does, but what one thinks we ought to show ourselves to be scholars



## ISSUES AND OBSERVATIONS

### Status of Public Programs (Continued)

of the same dedication as our academic colleagues and give the same sorts of scholarly presentations at the meetings as these teaching peers. After all, only one or two panels per meeting deal with the principal occupation in the field of folkloristics - college teaching. Judging from this year's program, it appears that we have reached a balance of sorts. Public sector folklorists are included in all sorts of "regular" panels of scholarly papers, forums on ethical and professional concerns, and "show-and-tell" sessions. And there are other good signs within the Society as well. Over the past three years increasing numbers of candidates for AFS office have mentioned the "public sector" as an area of the discipline worth watching/coordinating/bridging/learning from. No longer are these paeans restricted to appraisals of the junior job market; some of the very people whose respect we have most arduously courted are apparently persuaded that not only will we not go away, but our contributions to the field are not limited to the colorless "application" of the professional precepts they espouse in scholarship and teaching. Are we a bandwagon? Maybe not, but at least we've gotten the wagon off the sidewalk and onto the street.

Of course, all the news from our neck of the woods is not good. But a lot more of it is good than was the case even a couple of years ago. Perhaps our next order of business will be to develop a new set of laments - a task for which our brief history has well prepared us, but which present prospects may render difficult.

Charles Camp, Maryland State Arts Council, 15 W. Mulberry Street, Baltimore, MD 21201 (301-685-6741)

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## NEW RESOURCES

### Alabama

The Traditional Pottery of Alabama. Essays by E. Henry Willett and Joey Brackner, Montgomery Museum of Fine Arts, Montgomery AL, 1983. 70 pp. illustrations, bib. \$5.00 A catalog that gives an overview of traditional southern pottery. Essays discuss the various forms including the tradition of ceramic grave markers, the glazes, the potters and potteries and their decline in the first quarter of the twentieth century. The catalog is illustrated with both historical photographs and with objects from the exhibition. An exhibition checklist is included.

### Alaska

Pacific Basketmakers, A Living Tradition has just been published by the Consortium for Pacific Arts and Cultures, the regional arts agency for Alaska, California, Hawaii and the Pacific trust territories. This eighty-page book results from a week-long symposium of basketmakers held in Anchorage in 1981 and now accompanies a traveling exhibit of baskets by the craftsmen and women. Photographs of the basketmakers and fish trap makers in their own environments and at the symposium appear throughout the book, along with photographs of most works in the exhibit. Essays by three scholars who attended and observed the symposium include Roger Rose's "North American and Pacific Basketry: Some Perspectives," Barre Toelken's "The Basket Imperative," and Steven Arvisu's "Cultural Preservation and Pluralism." Pacific Basketmakers is edited with an introduction by Suzi Jones and is available from the University of Hawaii Press in Honolulu for \$8.95.

### Florida

"Seminole Basketry Traditions: Sweet Grass and Palmetto" -- A slide/tape program that examines two basketmaking processes and the cultural associations that the Seminoles have with them.

"It's Our Way: Seminole Patchwork Designs" -- A slide/tape program about traditional Seminole costumes and their making.

Ida Goodson -- Pensacola Piano -- An album of Florida Gulf Coast blues, jazz, and gospel music recently recorded by one of the state's outstanding folk artists and her friends.

Florida Folklife Directory, Volume I -- Collections of Resource Material -- a 53-page booklet with over 300 listings. It will be followed by a volume listing folk artists and other individuals.

For information on receiving these and other items, please write to the Bureau of Florida Folklife Programs, PO Box 265, White Springs, FL 32096.



## NEW RESOURCES

### Idaho

Slide/Tape Program "Folklore is All Around Us: An Introduction to Material Folk Culture in Idaho" by Professor Louie Attebery of the College of Idaho. 80 slides, 13 minute program. Rental: \$4.00 plus return postage; purchase price: \$80. All 5 programs in slide/tape series may be used on tape recorders with either audible "beeps" or inaudible electronic impulses.

### Vermont

"A Hand-me-down Harvest" -- A series of eight half hour radio programs emphasizing traditional Vermont have been completed and are being aired on NPR. These programs are also available on cassette. The first two introduce Helen Hartness Flanders' work looking at a sampling of the ballads and songs she collected and presenting interviews with some of Mrs. Flanders' relatives and with relatives of a number of her singers. The next six programs incorporate Flanders' material and use her collection as a reference point. Each program focuses on a different topic: humor, farm and family life, Anglo-Irish songs and story telling, legends and tales, Franco-American traditions and folklore, and the changing of folk tradition and its preservation by people outside the traditional community.

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Please subscribe to the 1984 Public Programs Newsletter. Make checks payable to Public Programs Section and send to Ormond Loomis, Treasurer, Florida Folklife Program, PO Box 265, White Springs, FL 32096.

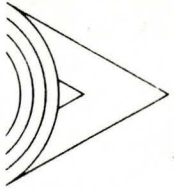
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